

A Briefe and easye instruction to learne the tablature
to conducte and dispyle thy hande vnto the Lute
englysshed by J. Alwyn Londoner.

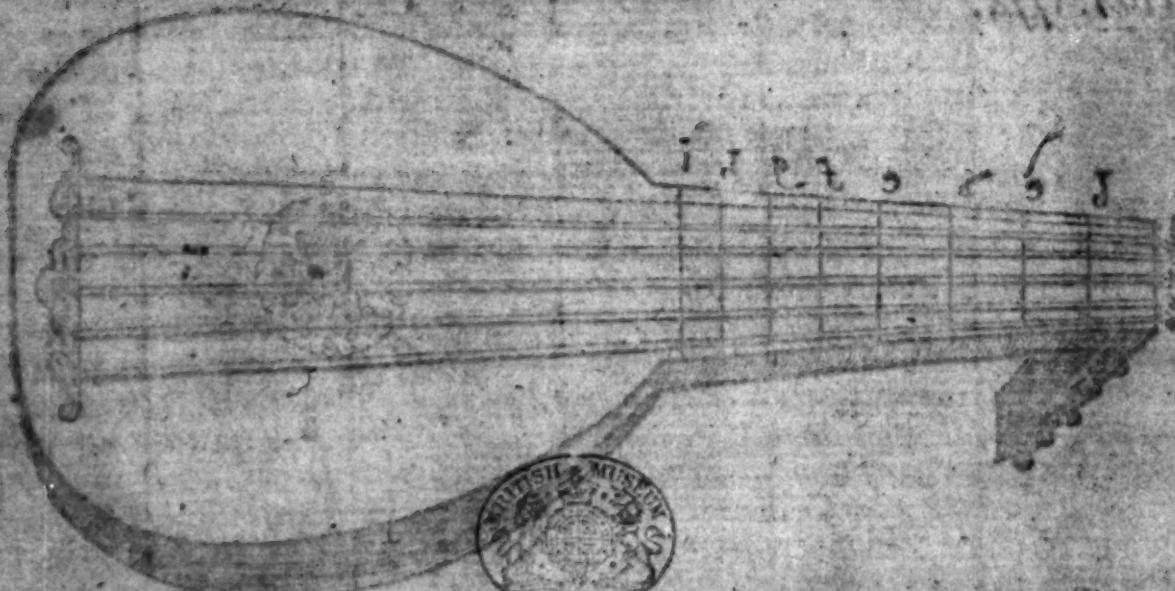
K. C. 25

W. Herbert. 1774.



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1568

hymnus deus qui regis nos tu reges nos tu reges nos
tu reges nos tu reges nos tu reges nos tu reges nos



129

The Author to the Reader.

I haue gelye perfymed that there be an infinite number of god knites in fraunce, the whiche for that they
cannot all dwelle in oþre may the Certe of Parie, as such lyke flotwyching Citties, for lacke of perfit god
knites, in stede of the fawte cast of the late - do swerewysse fall into a great mollyfing shertent, and so
throught may gone ouer. (In considerac[i]on therof) I haue mynes to trace thes into this little knites folio, and
so to cheine thes a way, wherby thou mynself be the more apte oþre meete to þe hanbling of þysse so famous an
Instrument: To the ende this hanling framid and ordeynid the difficultie therof, thou mynself takeþyng ple-
sure at all bewses and tymeis, so that the hanbling therof shall bee to thee, nothing combersome oþre grecoum.
þou knite understandis by this littile treatise the tabylkrie for the late, before thou mynself accoume bytane
the same, either by arte oþre auncie, the disposition of the bandes: By þe hanbling of the pieces of the late w[ill] be
the belinge and other littile rules, wherby thou mynself easly learene by thy selfe, with very small helpe of a
teacher. If I may understande that chyþ my small laboure unto thee acceptable, I wouldest beter for soþþ
þou further commodicie a seconde booke, boþch þu mynself deuise all maner, and to reduce w[ill] þis tabletoute,
and to intoune the wholle way, as it ought to be obserued, to attaine to the perfection of this Instrument. In
the meane tyme I belfre thes (that haue no entrance in this arte, for whom this booke is particularly made) to
beforthe contayne holeþe, at the convenient leisure, to dooþ and warke this littile instrucion. And than that
half long tyme bene stacionis heretin, and actayned the pleasant commodicie therof, that thou wouldest not take
my labours in ill parte, whiche in respect is very small, and good enyþorþ younglings, notwithstanding necessi-
tate and poyntable to the knowledge of the late.

Fare well.

The Translatour to the Reader.

B eing requested by my fryd, to take vpon me the Englewrige hereof, I, (confide-
ting my slender knolege and capacite) denide the same, M^r with his andynge such
was his Impotunisit and earnest request, that by no meanes he wold be answerten with
a nayse, perh^p making him selfe, as he thought of my sufficienc^y for the doinge hereof, farre
other wise then I deserve, or am in dede, and farther, perceyvynge me as enem^y in deßat,
as he was full herte to haue me grauynge his requeste (considerynge the old familiarite and
frendshipe betwixt hym and me) laid stably to my chardge that foule spotte of Ingati-
tude, Whereby I perceayd his earnest desp^re to haue me to rate the matter in hande,
where vpon I rather sekinge to agement frendshipe, then to empaine the same, at length
graunted his demaunde, promisinge therin to doo my best, the whiche I haue now with
diligent consideration, as I suppose, fiftieth and other vnto thee, gentle reader the same,
desiringe thee to deare with my simple and rube doinges, notwithstanding accordançe
to the auctoritens and meaninge, I trust I haue not varied. If I doe perceyne this mi
doinges to be thankfullly rebuked, it shall moue me to deale farther hereafter, & so to biforn
suche talentes, as god bathe endewold me wthall, to thy comodite, Farewell this. xxij.
daye of Septemb^r. A.D.cccc. lxviii.



The first Rule.

First thou must understand that the lute is commonly strung with six strings, I say six strings, although there be eleven, because the fine first accoumpting from the base, be doubled, which make tenne, and the treble is only singly and alone, which maketh the eleventh, up whom mayest perceiue by the figures of the lute, which I have here represented unto thee.

The seconde Rule.

The six strings be signified by sixe straight lines, of the which, the first doth signifie the highest string callid the Treble, the secunde line is the secunde string, and so conseq[ue]ntially all the other unto the last, the which sixt line, is not named in our French-tabletoppe because it may easly be thought to be the bass or Treble.

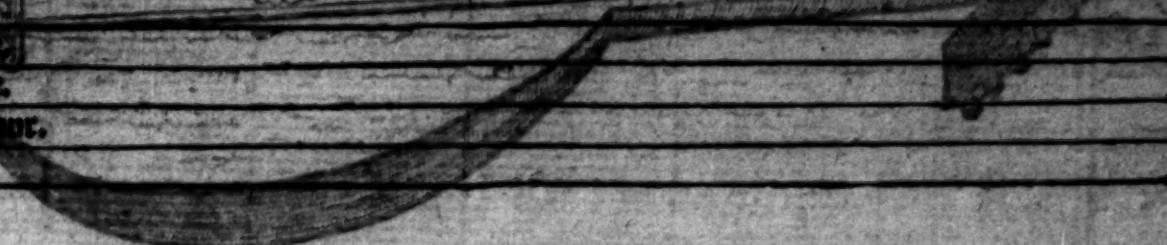
Soprano.

Great meane.

Counteretenor.

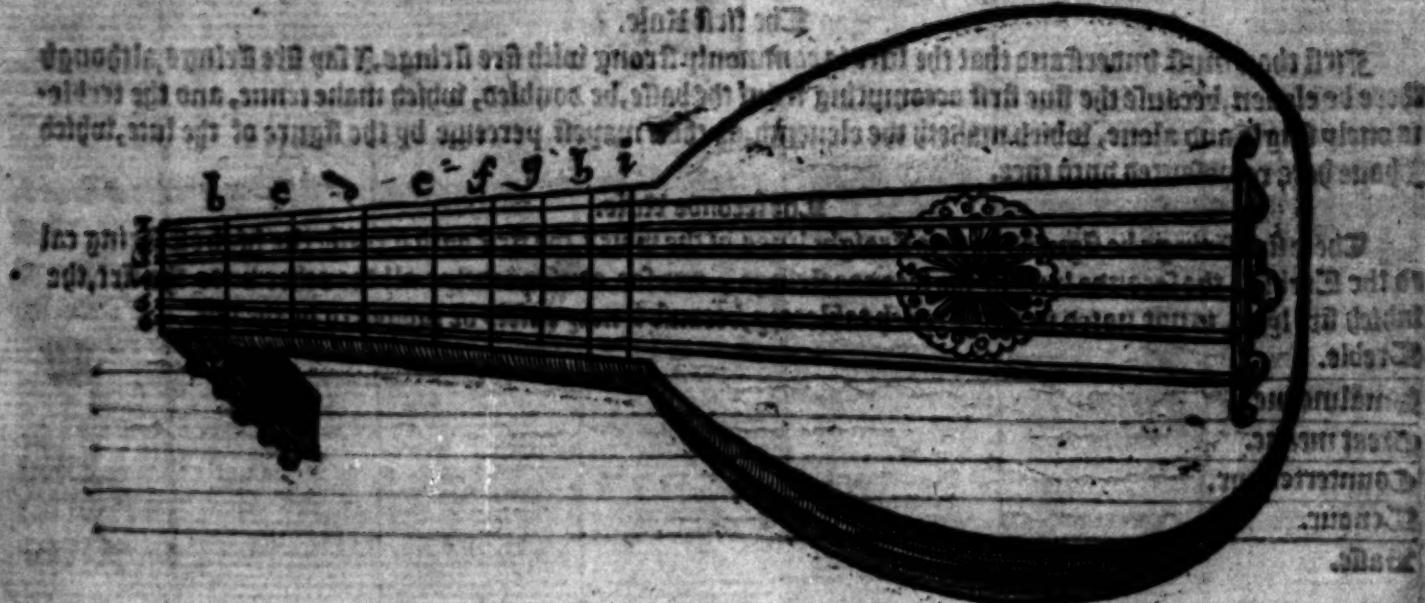
Tenour.

Basse.



The third note:

And because there six Cordes be not sufficient of them selues, to expresse many and diuerses soundes, it is necessary to finde meanes, whereby every string may gene many and diuers soundes, and the meane and way thereof, is the intention of the frettes which thou seest about the necke of the Lute here figured.



For to speake of the frettes, I will not here declare the proportiones, that ought to be observed, to say the space
and distance between, frette and frette, which we can call shaptes, for to conserue them fully, and the greatest
of the frettes stringes, which will be sufficiente, therfore one shalbe made of Spanish Souldier Spayle, whereof the
selfe, to make what I will now say bethane. And purpolle red, and white red, and yellowe.

The Foundry People.

We call the strettas, the strings that be tyed about the necke of the Lute, which be ordinarily eight in number represented and signified by the letters. b.c.d.e.f.g.h.i. and be called stoppes, because that whereas those same letters be sound, following the order of our tablitory, the spaces betwixt the strettas must be stopped with the left hand. In the French tablitory is used the letters of the Alphabet, and the Italions and other nations in France therof, vise Diphthers and other Characters.

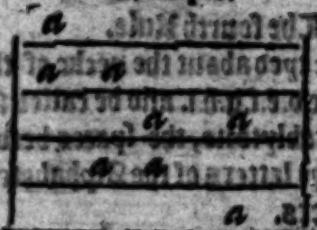
The Old Style

The first figure is furnished and marked by the letter *b* in the sentence, *c*; and so consequently the staff bears the character of *b*, which is spoken with the letter *B*. So also may be by the figures of the sentence which *g* gives before representation from other, as of course as *a*, *b*, *c*, *d*, *e*, *f*, *g*, *h*, *i*, *j*, *k*, *l*, *m*, *n*, *o*, *p*, *q*, *r*, *s*, *t*, *u*, *v*, *w*, *x*, *y*, *z*.

M K M N
K K K N
L L L
M K M
M

and will end . . . divided of High and . . . **The sixt Malle**, and for that E . . . as it is set to singl of 10 . . .
the touching this letter . . . I . . . have compasse among the number of the right letters . . . because that before
the fift letter A . . . is found, it must be stroken open that is to say, you must strake by string as many strings as
there be marked lies, with the right hand, not stoppyng with the left, and gathering like g . . . and so on; d . . . and so on;

Example.



a

The seventh rule.

As for the letters that come after the J, (which the hand set last) they have no frettes, nor stoppys, but those
that be exercised in the same age, stoppe the strings fully, where they think fit. Then for the letters
the letters be marked, which be ever above the number of eight, as connyngly as if they had letters.

Example.

Having now spoken of the strings, letters, frettes, and stoppes, thou must also
understand, how and with which fingers the strings of the Lute must be stopped.

N	M	K	M
K	K	K	K
		L	
M	K	M	L
			M
		K	

THE END

The eight trade.

Now seyng the letters doe signifie the stoppes (the whiche doe onely appertaine to the left hand) if you shold not strike the said stringes beneath on the beale, the Lute would give no sound: you muste with the thumbe and the fingers of the right hande, gripe or strike as many stringes, as shalbe founde letters marked in the lines, signifying the said stringes, I meane, that shalbe one aboue an other in the same stoppe: and if there bee but one letter, you must stoppe but one string, if there be twoo, you must onely stoppe twoo, and so consequently to the number of sixe, whiche maketh sixe partes in one stoppe, because every letter doeth his parte, and there must be twoo letters at the least, one aboue the other, to make the accorde.

Example

८	८	८	८	८
८	८	८	८	८
८	८	८	८	८
८	८	८	८	८

The ninth rule.

Vvereas thou doest finde but one letter to be stopped, thou shalt strike hym downward, with thy thombe, be it firste, seconde, or other, the stryng signified by the line of the tabletture, upon the same line, that the letter standeth on, so that there bee vnder that letter no points or pricks. For if there be one, it must be stricken upward with one of the fingers, as shall bee shewen.

B

An Instruction

Example.

a c e s b k !

		a c d						
		a c d						
		a c						
		a c e						

The tenth rule.

If you doe finde, one, two, or three letters, hauyng no pricke or pointe underneath, you shall strike vpwardes as many strynges, as you shall finde letters vpon the lines of the tabletture, signifying the said strynges, with as many fingeres as there bee letters and strynges, and you must also note, that although there be but one pointe or pricke, vnder one, two, or thre letters, thei must be all striken with the fingeres without the thombe, as if every letter were marked generally with his pricke or pointe.

Example rule.

a	a	a	a	a
c	a	c	a	a
.	—	c	—	c
·	·	·	c	·

The eleventh.

If under two, three, or many letters, comprised in one stoppe, bee founde no pricke or pointe, then you must griffe, or draine, as many strynges, as there haue founde letters; griffing, or draining, is to bee un-

To the Lute.

verstoode, when the thombe and the fingers of the right hande plaine together. Because in the right rule, we haue spoken of sixe partes, the whiche will not be full, except all the sixe strynges be sounded, and yet hauyng but five fingers to ech hande, accompynyng the thombe so; one, and yet of the five, the little finger serueth but to kepe the hande from vpon the bealie of the Lute, some would thinke it harde to be doen, and almoste impossible, to plaine five or sixe partes vpon the Lute, but when it shalbe understande, in what sorte it maie be doen, it will not seeme so straunge.

The twelve rule.

Because it shalbe hereafter necessarie for the understandingyng of the tableture, to knowe the division of the hande and the fingers, and with what names I will surname them. I will aduerserise theare, that after the thombe, the next following shalbe the first, next vnto that shalbe the seconde, the third to be the third, and the little finger to be named the little finger.

The thirteene rule.

And to the ende thou shalte not be abused by these termes, to strike downwarde, to strike vpwardes, or to gripe, you shall understande, to strike downe the strynges, is when the thombe plaieth alone, whiche striketh the stryng downward, to little or strike upwardes, those bee the fingers that striketh the strynges vpwardes, whe the letters be marked with pointes or pikes, to gripe, is when the thombe and the fingers plaine together, the whiche notwithstanding, doeth not lese their office to strike upwardes, or downwardes, that is to say, to strike downwardes with the thombe, and upwardes with the fingers.

The fourteene rule.

When thou wilte plaine sixe partes vpon the Lute, thou muste strike downwardes, the fift and sixte stryng, with the thombe quely, stryngynge it vpon the twoo strynges, or twoo partes, as if thou wouldest

B.14

An instruction

dest shalute thy hande, and strike vpwarde the third and lowerth partes or strynges, with thy firste finger, as if thou loueldest ioyne or hant it to thy thombe, which finger and thombe after that so vt striketh lower partes, and to strike vpwarde, the seconde part with the seconde finger, and the firste, whiche is the treble with the thirde finger, whiche maketh the full sixe partes.

Example.

a	s	c	c	b
a	c	f	f	f
c	d	f	d	f
c	e	c	e	c
c	e	c	c	b

The fiftene rule.

If it so happen, thou haue but v. partes to plaine, thou maiest as in the foresaide rule, strike downewards with thy thombe, the sixt and fist stryng, or the fist and lowerth, and to strike vpwardes the fy. other strynges, with the fy. other fingers, so that the counter base and the next parte bee nere one to an other. Otherwise it were necessarie, that the first finger should strike vpwardes the third and lowerth strynges or partes, to make the lowerth and fist part. As for the example.

Example.

a	s	c	b	h	s	f	c	c	a
a	s	c	b	g	g	g	f	f	e
c	d	d	d	f	f	h	f	f	c
c	c	e	c	c	e	m	c	e	c
c	a	a	a	b	a	a	c	a	c

卷之三

"The fifteen rule.

For to plaine. iij. partes, it is easely to understand, that the thombe & the ij. fingers together, serues
easely to strike the lower strynges oþ partes, & the doyng his parte, Strikynge upward and downward.
The metene rule.

Example.

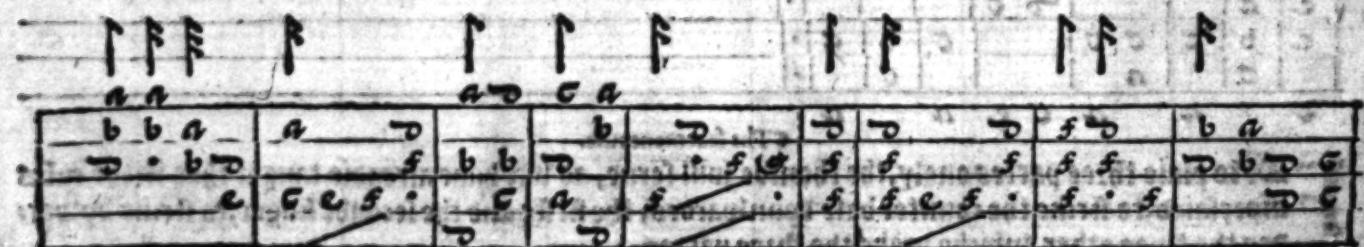
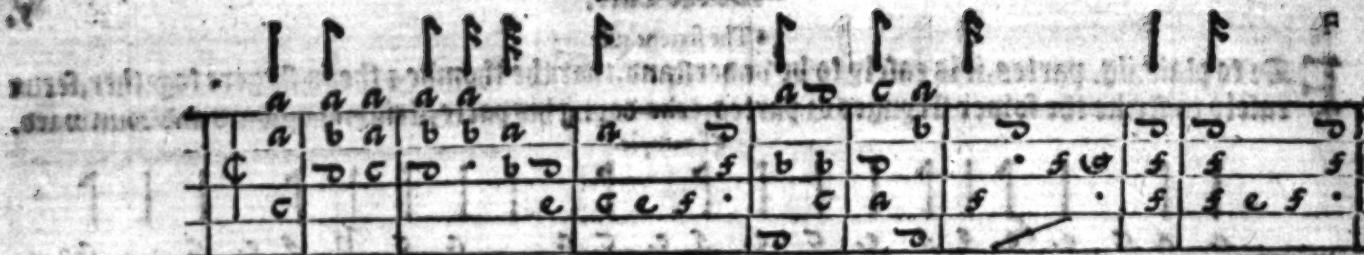
A handwritten musical score for a string quartet, consisting of four staves. The top staff uses vertical stems and includes a tempo marking 'Example'. The other three staves use horizontal stems. The music is divided into measures by vertical bar lines. The notes are represented by single or double vertical strokes. The score includes a variety of rhythmic patterns and rests.

The x Commandments

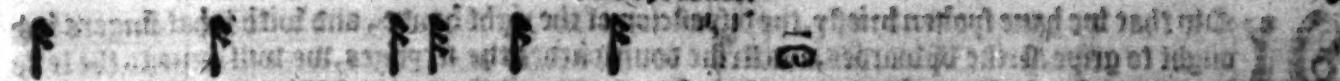
The sentence rule

For to plaine thre partes onely, the thombe will serue, as we haue alreadie taught thee in the rules
aforesaid, to strike the counter base downwards, the firste and the seconde finger, to strike upwar-
dens the two other, whiche make the thre partes.

Antiphon



Settringe.



P	a	a and then a	c d	c d
P	c	$\text{P} c a d c$	$\text{P} \cdot$	$\text{P} \cdot$
$\text{P} c a \cdot$	$\cdot c d \cdot$	$c \cdot c \cdot$	$c \cdot c \cdot$	$c \cdot c \cdot$

The eightene rule.

E On to plaine twoo partes, the thounke, as of custome shall strike downwarde the base string, and the first, or other singer, the other stryng. Example.

An instruction.

In that we have spoken briesly, the disposition of the right hande, and with what fingers i
ought to gripe, strike vpwardes, and strike downwarde at the strynges, we will come to the leste
hande, and speake thereof, how it ought to be disposed, retainingynge the self same names of the fin-
gers, that we have vsed, in speakyng of the office of the right hande.

The nisencne rule.

So we have in the. viiiij. rule made answeare, to the doubt that might haue been made, as hauyng
but. v. fingers, of the whiche fower serue onely to gripe, d, z, ave, or liste vp, the strynges, that it
should bee impossible to plaine fwo or fife partes. Euen so we might answeare them that would
ask, how one might stoppe with. iiiij. fingers of the left hand, fwo v. the strynges, the thombe
being occupied to beare vp the Lute, and to guide the hande: when the firste finger alone (I meanes that
next to the thombe) might easly stoppe all the strynges, in touchyng the saied finger, a long ouerthwart
the stoppe, whiche is a thing ordinarye and common, to serue fwo or three partes, and that is doon, whe-
therre be many letters a like, to plaine in one stoppe, as three B B B, three C C C, and so of other.

Example.

C	D	F
C	D	F

The meunrels.

To the Lute.

If it happen that the first finger stoppe two or thre strynges, according to the letters shewynnes in the tablature, and signified by the stoppes, the other fingers nexte, as the seconde, thirde, and fowerth, shall stoppe the others every one in his rancke, according to naturall oder, and degre, as I will shewe ther hereafter, bette plainly.

So for that in felwe woordes, thou maest understande, how thou shalt dispose the fingers of the saied leste hande, I haue chosen so, the certayne stoppes, & familiar accordes, common, and diuerte, the whiche I will teache thee, shewynge the with what fingers thou must stoppe, and those well practised, will easly make the vnderstandinge all others, that shall come to thy hande.

In followe the stoppes, diuerse and common, the whiche bee interpreten, one after an other, and with what finger of the leste hande you muste stoppe, and for thy better understandinge, you muste note, that if there bee two, or throe letters, of one sorte, vpon one stoppe, as twou B.B. twoo C.C. or other letters, be it first B.or C. it shalbe vnderstoode of that letter, that standeth uppermoste, be it B.or C.or other letter: as touchyng the A. call to remembraunce what I haue befor taught thee, because it is not stopped, but is plaied open.

Common accordes.

a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g
c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g		
b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	
a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g
b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	

cb

An instruction.

The first C. of the first stoppe, that thou seest here figured, must be stopped with the seconde finger, and the seconde C. with the first finger. The B. of the seconde stoppe, with the first finger, the D. with the third, and the C. with the seconde. The first D. of the third stoppe, with the little finger, the B. with the first, the seconde D. with the third. The first and seconde B. of the fourth stoppe, with the first finger, couchyng it a long overthwarte the stoppe, and the D. with the thirde. The first D. of the first stoppe, with the little finger, the B. with the first finger, the other D. with the thirde finger: the C. of the sixt stoppe, with the seconde finger, the first D. with the little finger, the other with the third. The B. of the seventh stoppe, with the first finger, the C. with the seconde. The B. of the eight stoppe, with the first finger, the D. with the third. The first E. of the ninth stoppe, with the third finger, the F. with the little finger, the other E. with the seconde, and the C. with the first. The first C. of the tenth stoppe, with the seconde finger, the twoo other C. C. in couchyng your fore finger, all a long overthwart the stoppe. The D. of the eleuenth stoppe, with the little finger, the B. with the first finger, the C. with the seconde. The first C. of the twelv stoppe, with the third finger, the B. with the first, the other C. with the second finger. The B. of the thirteenth stoppe, with the first finger, the C. with the second, the D. with the thirde. The first C. of the fourtenth stoppe, with the third finger, the twoo other, with the second finger, touchyng it alone: The fiftenth stoppe, as the twelf. The C. of the sixtenth stoppe, with the little finger, and the C. with the first finger. The first C. of the. ron. stoppe, with the seconde finger, the D. with the third, the other D. with the first finger. The D. of the eighteenth stoppe, with the little finger, the C. with the seconde. The B. of the ninetenth stoppe, with the first finger, the C. with the second, and the D. with the thirde finger. The D. of the twentie stoppe, with the little finger, the B. with the first finger, and the C. with the seconde. The first D. of the one and twentie with the little finger, the second with the third finger, the C. with the first. The twoo and twentie stoppe is like unto the seuentene, the first and seconde of the laste stoppe, with the first finger, couchyng it a long, the C. with the seconde, and the F. with the thirde finger, all the abovesaid stoppes, bis stopped, as I haue taught the here before, if

To the Lute.

10.

Whermes thou doe not finde thy self forced to change them, to doe some passage.

 Ther stoppes, whiche for the moste parte, bee played with the finger conched all a long, and for the better understandyng hereof, you must note, that when I speake of laying the finger all a long, that is to bee understood of the fore finger, whiche must bee couched overthwart the fife partes or strynges of the Lute, or at the leaste to stoppe the letter, whiche thou shalbe constrained to couche, that happeneth, when there bee many letters of one sorte, as fives, six, seven, & so other. Alwates obseruyng the order that I have given ther, in the former article, touching the first and seconde letter, and when I shall speake of a naturall stoppe, then shalbe note, that this stoppe, can not bee now, nor placed, but after a sorte, following the naturall order of the fingers, or of the hand.

D	C	S	F	G	D	C	M	G	F	S	F	S	C	G	S	F
D	D	S	H	S	D	F	G	D	S	M	F	S	H	S	D	G
S	C	C	E	E	S	C	D	C	S	H	S	B	H	C	E	C
C	G	G	A	A	C	G	B	A	C	G	B	D	G	A	C	G
G	A	A	B	B	G	A	C	B	G	A	C	E	B	D	F	A

At the first stoppe, the D. must bee stopped with the seconde finger, the F. with the little finger, the C. with the third finger, and the G. with the fore finger. The first C. of the seconde stoppe, and the seconde, must bee conched all a long with the fore finger, the D. with the seconde finger, and the G. with the thirde. The thirteene of the thirde stoppe, with the finger conched all a long, the

11.

101
An instruction

D. with the seconde finger: The G. of the lowerth stoppe, with the seconde finger, the first F. with the little finger, the seconde with the third, and the C. with the first: The twoo F F. of the first stoppe, with the first finger, the D. with the little finger: The G. of the late stoppe, with the seconde finger, the first F. with the little finger, the seconde with the thirde finger, and the C. with the firste: The twoo C C. of the seventeenth stoppe, with the first finger, the D. with the seconde, and the C. with the thirde. The twoo G. of the eight stoppe, with the finger couched all a long, the D. with the seconde finger, and the F. with the little finger. The B. of the ninth stoppe, with the first finger, the twoo C C. with the seconde finger, and the G. with the little finger. The tenth louthe naturally: The eleuenth touche as the firste: The twoo C C. of the twelveth touche, with the finger couched a long, the D. with the seconde finger, the firste G. with the little finger, the seconde with the thirde finger. The thirteenth stoppe is naturall: The lower-
teenth stoppe like the sixte: The sixteenth like the first. The firste B. of the sixteenth stoppe, with the little finger, the twoo F F. with the first finger, the G. with the seconde, and the B. with the third finger. The B. of the seventeenth stoppe, with the little finger, the twoo F F. with the finger couched a lone, the D. with the seconde finger. The eightenth stoppe, like the sixteenth: The twoo F F. of the nineteenth stop, with the first finger, the first D. with the little finger, and the seconde with the third: The Auentis stop, like the sixt, and the lowerteenth: The one and twentie, like the seventh: The three C C C. of the twoo and twentie stoppe, with the seconde finger, the D. with the thirde finger, and the C. with the little finger. The three and twentie stoppe, like the ninth. The three C C C. of the late stoppe, with the finger couched a long, the first C. with the little finger, the seconde with the third, and the third with the second finger. All the abovesaid stoppes be boone naturally, as it is taught thee, if thou be not constrained to dispole them other wise, to make some passage.

The twoo and tweyne rule.

It is also necessarie to gine ther to understande, to what purpose the barres that be drawen bisyn under the letters or passages doe serue for, and for thy better understanding, I haue here vnder dyalwen the

Lesson Lute.

ii.

an example at large, and very familiar, in the whiche thou shal not finde one example, trimmed or clea-
sured, that thou shalte neede to remoue any of thy fingers, from the saied measure: the knowledge of the
saied barre is so necessarie, that hauyng sounde out, and exercised the same, thou shalte not neede to re-
move, but those fingers, whiche thou shalt be forced, whiche we call close o; couer platte, as for the other
barres, whiche come straight ouerthwart the lines, that signifieth unto vs the sixt strynges, seruynge no
other purpose, but to make a distinction, and to inclose the measures, sometymeis one, of a sem-brill, an o-
ther whiles of twoo, accordingyng to the discretion of hym that byngeth Musique, into the tablature for
the Lute.

Example.

Introduction

The image shows three staves of handwritten musical notation on a page. The notation is organized into measures separated by vertical bar lines. Each measure consists of a series of vertical stems with small horizontal strokes indicating pitch or rhythm. The notes are represented by vertical lines of varying heights. Measures are grouped into measures by horizontal bar lines. The notation is contained within rectangular boxes.

Staff 1:

Measure 1: a c b c d e f g	Measure 2: a c b c d e f g	Measure 3: a c b c d e f g	Measure 4: a c b c d e f g
----------------------------------	----------------------------------	----------------------------------	----------------------------------

Staff 2:

Measure 1: a c b c d e f g	Measure 2: a c b c d e f g	Measure 3: a c b c d e f g	Measure 4: a c b c d e f g
----------------------------------	----------------------------------	----------------------------------	----------------------------------

Staff 3:

Measure 1: a c b c d e f g	Measure 2: a c b c d e f g	Measure 3: a c b c d e f g	Measure 4: a c b c d e f g
----------------------------------	----------------------------------	----------------------------------	----------------------------------

Exposition.

12

Wherof the Tablature is made up of these figures, which may be either
written in the Tablature, or in the Musique, or in both together, as you
will. And if you will have the Tablature only, then you must write
the name of the instrument, so as to shew what instrument it is, and
what sound it makes.

D G A D G D G A C	D	G G G
D	A G D G D G A C	D
G	C	G
C	A	C

whereof the first two are the common notes of the instrument,
and the last two are the accidentals.

F 1 1	2 2 2	3 3 3	F a	3 3 3	2 2 2	1 1 1
E G E G E G E	A A A	D D D	G A C D D G A C	A A A	D D D	G G G
F . . . F . . . F	G A C D	D G A	G . . . G . . . G	G . . . G . . . G	G . . . G . . . G	G . . . G . . . G
E . . . E . . . E	D . . . D . . . D	C . . . C . . . C	C . . . C . . . C	B . . . B . . . B	A . . . A . . . A	G . . . G . . . G
C . . . C . . . C	B . . . B . . . B	A . . . A . . . A	A . . . A . . . A	G . . . G . . . G	F . . . F . . . F	E . . . E . . . E

The three and twentie rule.

All the other signes or figures, that is founde within, or without the tablature, be principally
in Musique, that is to say, the pointe of repetition is thus figured ||. signifying that you must
repeate twice one thyng; the pointe of rehearsal, signifying that when you be toward the mid-
dest, or toward the ende, you must retourne to the said pointe of rehearsal, whiche is signified
thus  As touchyng the D: gaine pointe thus figured A it is applied sometyme to the middest, somet-
tyme to the ende, and it hath this signification, that where it is founde, you must pause, or reste with dis-
cretion. You muste also understande, what the two barres do signifie, figured in this sorte || Whiche

An instruction.

doeth serue sometyme to save you labour, from writing one thyng swise, it hath progeduer this signification, sometyme to make you leue some measure, as comyng to some pointe of repetition, or to an ende, but when thou shalt finde it before the pointe of repetition, repeated the seconde tyme, thou must leue that, whiche is betwixt the saied two barres, and the saied pointe of repetition. Contrariwise, wher the besounide in the ende, the first tyme you must comyng to the twoo barres, leue that whiche is betwixt them, and the ende, and you must plaie that, whiche is beyonde the ende, then retournyng to the pointe of shearsall, thou shalt make an ende of that, whiche thou diddest leane at the firsste, that is to say, that whiche is betwixt the twoo barres, and the ende: As for example.

Example.

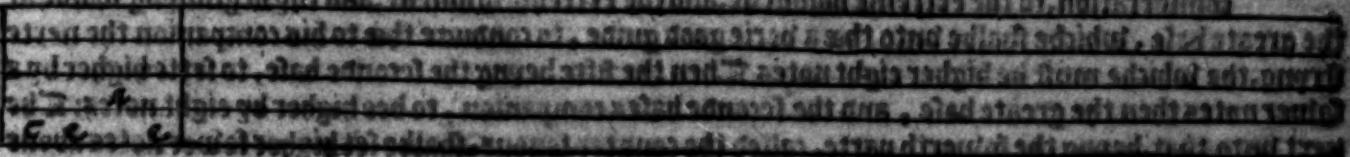
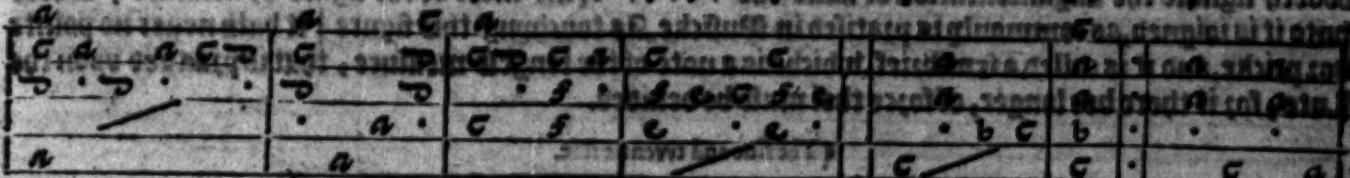
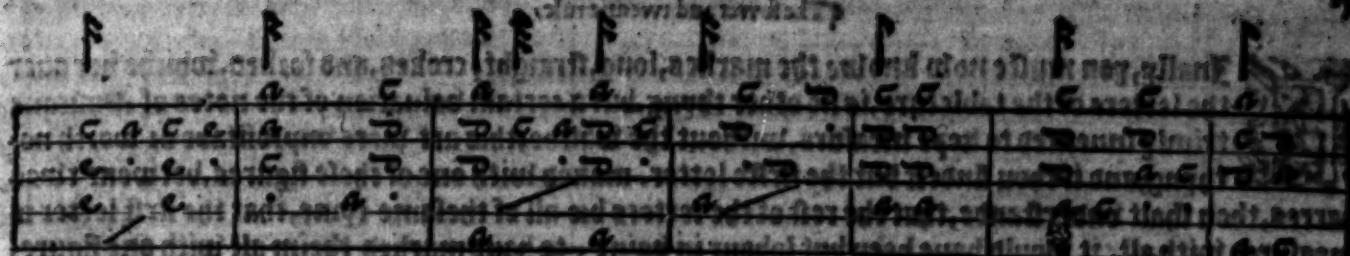
The musical score consists of two staves, each with four measures. The top staff starts with a single vertical stem, followed by a double vertical stem, then another single vertical stem, and finally a double vertical stem. The bottom staff follows a similar pattern: single, double, single, double. The notation is based on vertical stems with horizontal dashes for pitch.

Ce n'est bien ne plaisir.

The musical score consists of two staves, each with four measures. The top staff starts with a single vertical stem, followed by a double vertical stem, then another single vertical stem, and finally a double vertical stem. The bottom staff follows a similar pattern: single, double, single, double. The notation is based on vertical stems with horizontal dashes for pitch.

古文真賞

સુરત કોરનાની રાજ્યાંકાની



An instruction

The fower and twentie rule.

Finally, you muste now knowe the markes, long, straight, crooked, and forked, whiche bee ouer the letters of the tablature, is no other thyng, but a certain valuacion of the notes of Musique trimly imprinted to kepe measure, without the whiche, this art were unprofitable or worty nothing, and if thou findest but the firsre letter, maked with one of these figures, betwene two barres, thou shalt understande, that the rest of the letters bee all of the same tyne, that the first letter is measured with all, it would haue been but labour in vain, to haue marked them all with one figure, some make them with the Musique it self, or with other ciphers, accordaning to the maner of the countrey, when thou doest finde any of these figures  marked with a pricke or pointe, that pointe doeth signifie the augmentation of halfe the  tyme more of the figure or measure, where unto it is intigned, as commonly is practised in Musique. As touchyng this figure | it hath never no pointe nor pricke, and it is called a semiquire, whiche is a note of the longest measure, that is practised upon the Lute, for if there bee longer, of force that must be devide.

The fise and twentie rule.

 To tune your Lute well, although it be hard to be shewed, beynge subiect to the delicatnesse of a thyng, either to the greatnessse, or to the smalnesse of the instrument, thou must therein folow the nature, who will be by no meanes bee forced, a good care is therewto also a good helpe, to haue consideration, to the extreme highnesse, and the extreme lownesse, and thy beginningnyng shalbe at the greate base, whiche shalbe unto that a verie good guide, to conduce thee to his companion the nexte thyng, the whiche must be higher eight notes. Then the firsre beynge the seconde base, to sette higher by a lower notes then the greate base, and the seconde bases companion, to bee higher by eight notes. The next unto that, beynge the fowterth parte, called the counter tenour, shalbe set higher lower notes above

乙未年夏

三

the first parte or seconde basse, and his companion to be set higher by eight notes. The thirde parts called
the greate meanes, shalbe higher by three notes, then the counter tenor, in Justice: The small meane,
lower notes higher then the greate meanes: The treble or laute parts, somer notes higher then the me-
anes, whiche thou shalt truely doe, hauring a good eare without, nor without sayng; & theyng not euile to
all men, but to them onely, that haue been doers in this arte, and that long tyme haue as it were, marred
their eare, to the sweetenes of the syring, notwithstandingyng, such as haue a good will, and are desirous to
learne, maie haue recourse vnto the examples and rules, whiche I haue here biforn impytten.

The music of the Latte.

A handwritten musical score on five-line staves. The first staff begins with a bass clef, followed by a sharp sign, and a common time signature. The second staff begins with a treble clef, followed by a sharp sign, and a common time signature. The third staff begins with a bass clef, followed by a sharp sign, and a common time signature. The fourth staff begins with a treble clef, followed by a sharp sign, and a common time signature. The fifth staff begins with a bass clef, followed by a sharp sign, and a common time signature. The lyrics "Pavillons" and "Paroisse" are written below the staves.

Hereafter doeth followe, the diuerse accordes of the Lute, whiche he representede; marked bes-
to thoe in Musick, by W. Sharpe, and W. flatte,

An Interview

Accord du Lent par B. carre

ପାତ୍ରକାଳୀ

ଜାହିନାର ଲାଲା

This image shows a handwritten musical score for three voices. It consists of four systems of music, each with three staves. The top system starts with a treble clef, the second with an alto clef, the third with a bass clef, and the fourth with another bass clef. The music is written in a traditional notation system using dots and diamond shapes. The lyrics are written below the notes in a cursive script. The score includes a section labeled "D. uj" at the end of the fourth system.

3

a c e a c e a c e a c e

a c e a c e a c e a c e

D. uj

La Introduction
Accord du Léni par B. mol.



Zartheit.

Petite fantaisie dans le style de Leut.



• An Interview

Digitized by srujanika@gmail.com

1870

સુરક્ષાત્મક

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An Instruction.

Soprano.

Alto.

Bass.

Soprano.

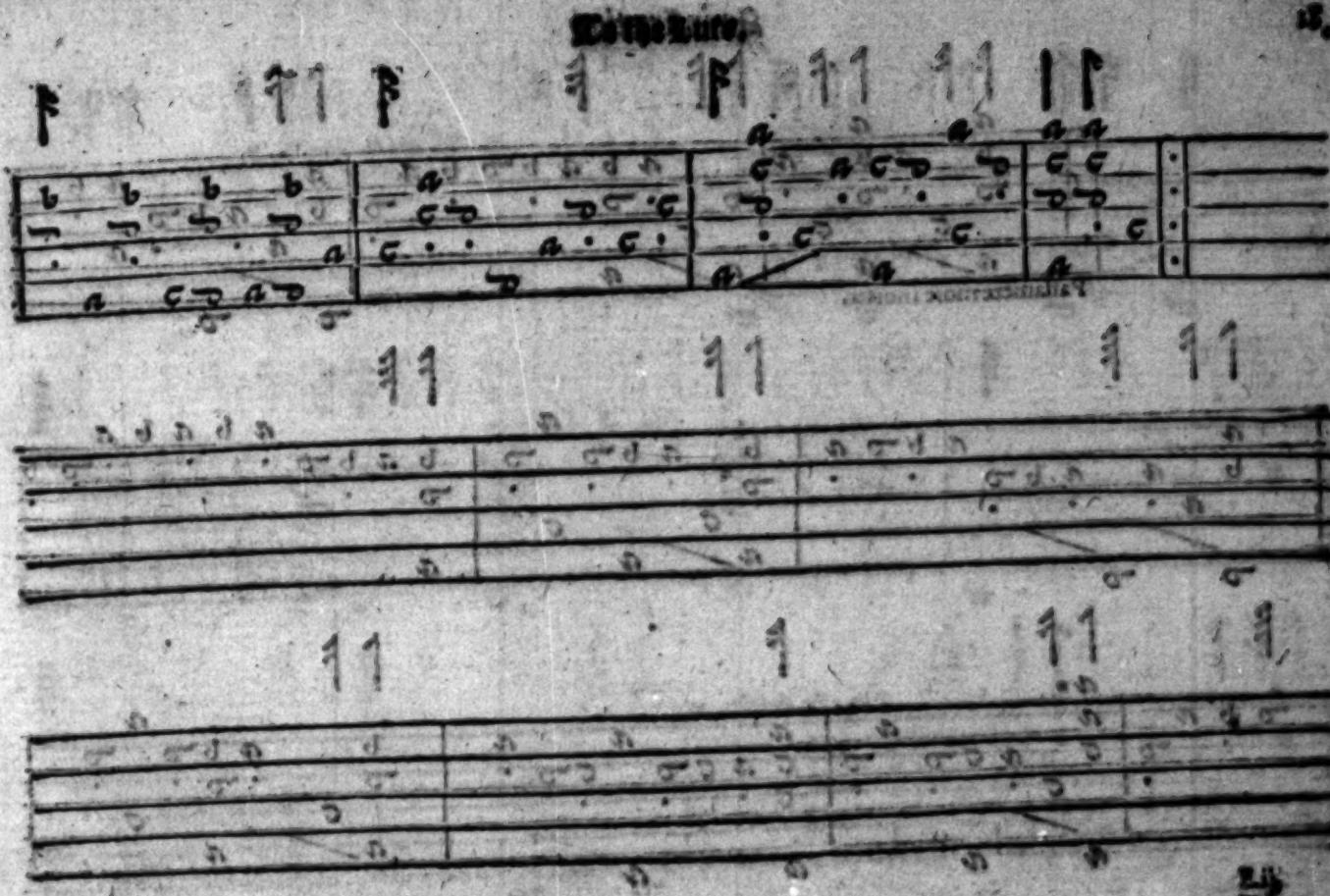
Alto.

Bass.

Soprano.

Alto.

Bass.



An instruction

A handwritten musical score for three voices. The top staff consists of vertical strokes and rests. The middle staff has four measures: the first two begin with 'a' and end with 'b'; the third begins with 'c' and ends with 'd'; the fourth begins with 'c' and ends with 'a'. The bottom staff has four measures: the first two begin with 'd' and end with 'a'; the third begins with 'a' and ends with 'c'; the fourth begins with 'd' and ends with 'a'. The vocal parts are labeled 'a', 'b', 'c', and 'd' above the staves.

Pallamente molto lento.

A handwritten musical score for three voices. The top staff consists of vertical strokes and rests. The middle staff has four measures: the first two begin with 'a' and end with 'b'; the third begins with 'c' and ends with 'd'; the fourth begins with 'a' and ends with 'a'. The bottom staff has four measures: the first two begin with 'd' and end with 'a'; the third begins with 'a' and ends with 'c'; the fourth begins with 'd' and ends with 'a'. The vocal parts are labeled 'a', 'b', 'c', and 'd' above the staves.

A handwritten musical score for three voices. The top staff consists of vertical strokes and rests. The middle staff has four measures: the first two begin with 'a' and end with 'b'; the third begins with 'c' and ends with 'd'; the fourth begins with 'a' and ends with 'a'. The bottom staff has four measures: the first two begin with 'd' and end with 'a'; the third begins with 'a' and ends with 'c'; the fourth begins with 'd' and ends with 'a'. The vocal parts are labeled 'a', 'b', 'c', and 'd' above the staves.

Zornelute

19.

E.ij.

An instruction

A handwritten musical score for "The Paduane". The score consists of two staves of music. The top staff begins with a forte dynamic (F) and a series of eighth-note patterns. The bottom staff begins with a piano dynamic (P). Both staves feature various note heads, some with horizontal strokes, and letter-like markings such as 'a', 'b', 'c', and 'd'. The music is divided into measures by vertical bar lines. The score is written on five-line staff paper.

To the Lute

20.

The musical score consists of three staves of tablature for the lute, with accompanying letter notation below each staff. The notation uses letters such as 'a', 'c', 'd', 'b', and 'n' to represent specific fingerings or techniques. The first staff begins with a measure of 'a' followed by a series of eighth-note patterns. The second staff starts with 'c' and includes a note 'Otherwise' above the first measure. The third staff begins with 'a' and ends with a measure of 'a' followed by a fermata. The letter notation below the staves provides a detailed guide for each finger's movement across the strings.

An instruction

To the Left

10



La tintalore

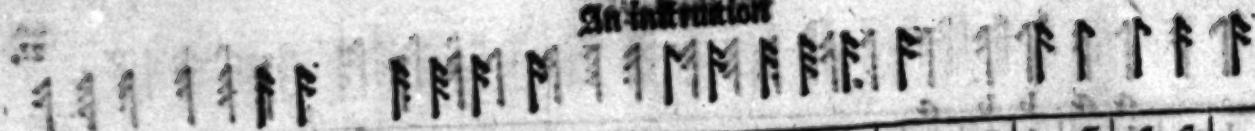


10

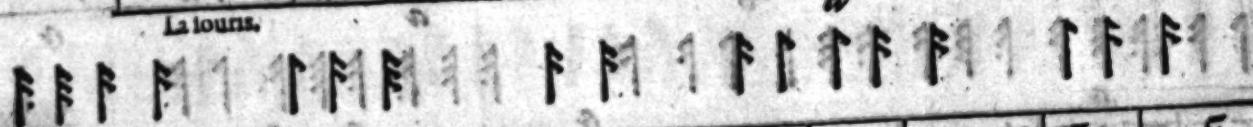


F.1

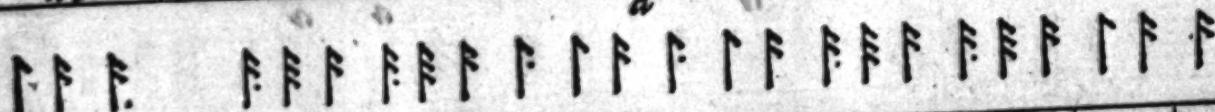
An Interview



La fourni.

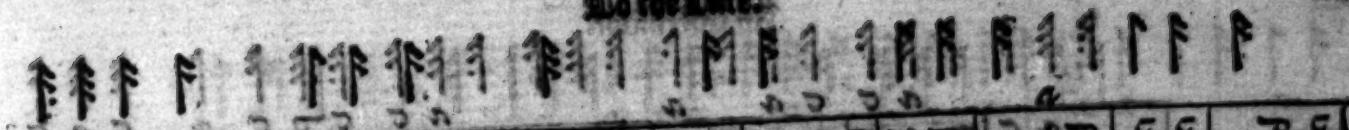


A handwritten musical score consisting of a single melodic line on a staff. The staff has four measures. The first measure contains a whole note followed by a half note. The second measure contains a whole note followed by a half note. The third measure contains a whole note followed by a half note. The fourth measure contains a whole note followed by a half note.



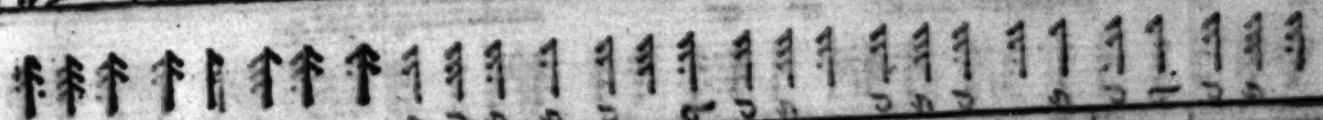
Wotthe Lute

22

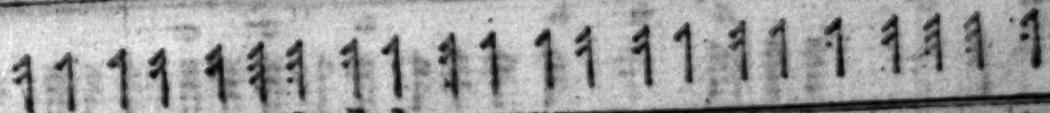


cc	c	c	c	c	c	c	c	c	c
cc	c	c	c	c	c	c	c	c	c
a	a	a	a	a	a	a	a	a	a

22



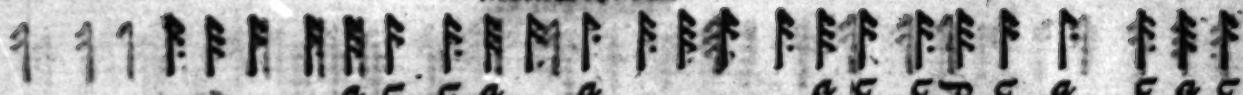
n	c	c	c	c	c	c	c	c	c
a	c	c	c	c	c	c	c	c	c
a	c	c	c	c	c	c	c	c	c
cc	c	c	c	c	c	c	c	c	c



1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1

22

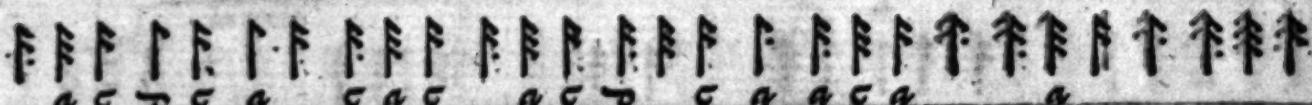
An instruction.



a c c a a a c c d c a c a c

c -	- a c	- -	p - p - c
c -	p -	p -	a -
a -	a -	a -	p -
a -	a -	a -	a -

La tirantie.



a c d c a c a c c a a c a a

p -	a - c	p -	p - a c d
a	p -	p -	c c -
c a	c a	a	p - a -
c c	a	c c	a a a a



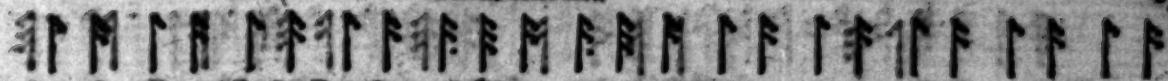
a c a a

a a c a		a c	c d c d c d a c
c c -	p - a c -	p -	p - p - p -
c c	c a c	a c e e	a a c
a a	e	a s -	a a a

a a a a a a a a a a a a a a a a

Scarlatti.

23.



a	b	c	d	e	f	g	h	i	j	k	l
a	b	c	d	e	f	g	h	i	j	k	l
a	b	c	d	e	f	g	h	i	j	k	l
a	b	c	d	e	f	g	h	i	j	k	l

Le petit gentilhomme.

La folle de Jérusalem.



a	b	c	d	e	f	g	h	i	j	k	l
a	b	c	d	e	f	g	h	i	j	k	l
a	b	c	d	e	f	g	h	i	j	k	l
a	b	c	d	e	f	g	h	i	j	k	l



a	b	c	d	e	f	g	h	i	j	k	l
a	b	c	d	e	f	g	h	i	j	k	l
a	b	c	d	e	f	g	h	i	j	k	l
a	b	c	d	e	f	g	h	i	j	k	l

La folle de Jérusalem.

La folle de Jérusalem.

La folle de Jérusalem.

F. J. S.

2011-10-10

La volte de Prouençal.

לען נבְּקָרְתָּךְ תִּמְלֹא מִזְמָרָה.

Wartburg

11 11 11 11 11 11 11 11

Wartburg

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Catharina

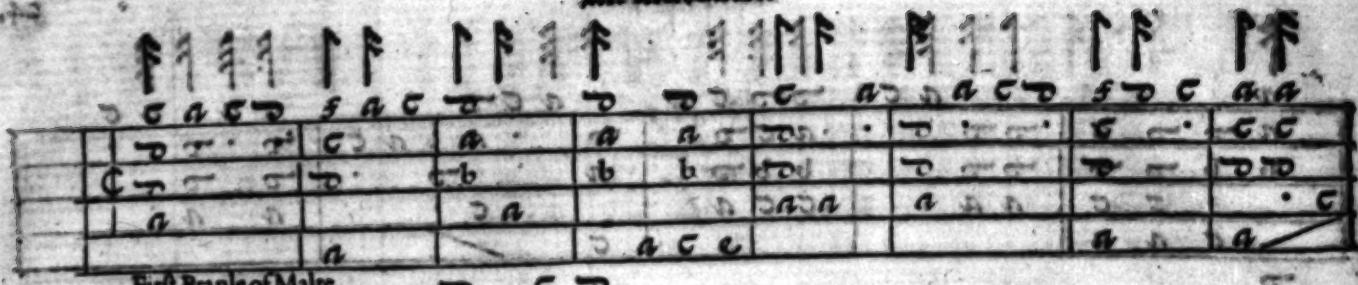
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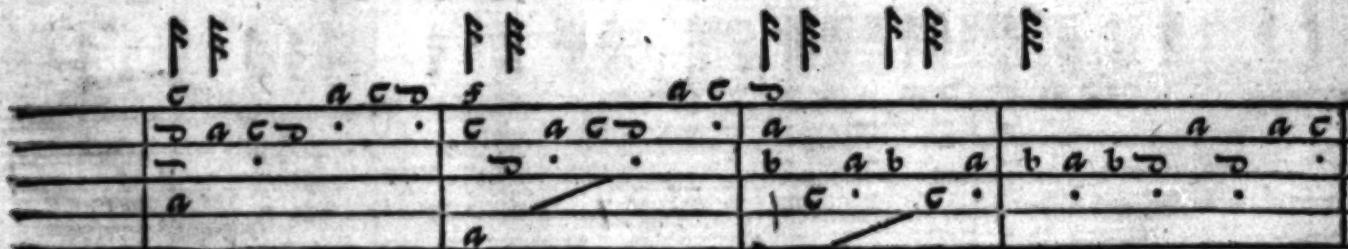
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11 11 11 11 11 11 11 11

An illustration



First Branch of Malic.



Otherwise.

No the Dule.



acccacc	cc · :	c · cca	cc · a
p	.	p	cc · ca
a	.	a	a

c acc	c acc	a	cc acc	cc
p	p	b ab	.	.
a	a	c	.	.

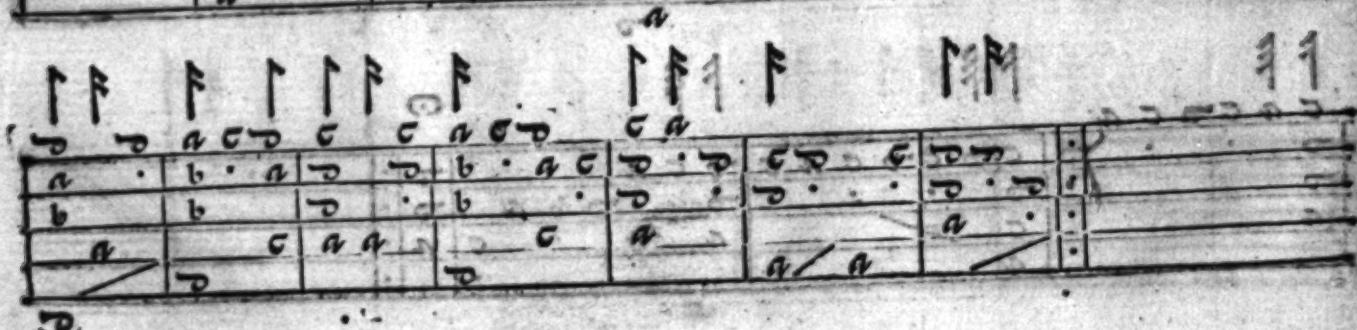
ccaccacc	ccaccacc	ccaccacc	ccaccacc
p	p	p	p
a	c	a	a

C.

Air Instruction



The seconde Branle of Malte.



No the Lute.

26

Handwritten musical notation for lute, consisting of three staves. The top staff uses vertical strokes and horizontal dashes. The middle staff has four boxes containing fingerings: 'd c d .', 'p p . .', 'c p . .', and 'p c c .'. The bottom staff has three boxes with fingerings: 'a' (with a small 'a' below), 'a', and 'a/a a a' (with a diagonal line through the first 'a'). The notation is preceded by a short title "No the Lute."

Otherwise.

Handwritten musical notation for lute, continuing from the previous section. It features three staves. The top staff has vertical strokes and horizontal dashes. The middle staff has four boxes with fingerings: 'a' (with a small 'a' below), 'd c d .', 'p', and 'a b . a'. The bottom staff has three boxes with fingerings: 'a' (with a small 'a' below), 'a', and 'a'. The notation is preceded by the instruction "Otherwise."

Handwritten musical notation for lute, continuing from the previous section. It features three staves. The top staff has vertical strokes and horizontal dashes. The middle staff has four boxes with fingerings: 'c c a c d', 'c a c d c a', 'p', and 'p p . .'. The bottom staff has three boxes with fingerings: 'c d b . a c', 'p', and 'a'. The notation is preceded by a short title "No the Lute."

Gj

An instruction

The third Branle of Malte.

To the Lute.

27.



Guitar.

An instruction



The fowerth Branche of Malte.

To the Lute.

28

A handwritten musical score on four staves. The top staff is for the soprano voice, the second staff for the alto voice, and the bottom staff for the piano. The fourth staff contains rhythmic patterns. The vocal parts feature lyrics in Hebrew, such as 'אָמֵן' (Amen) and 'בְּנֵנוּ' (Bene). The piano part includes dynamic markings like 'p' (piano) and 'f' (forte). The score is written in a cursive style with some musical notation symbols.

An instruction

1 1 1 1 | 1 1 | a b a b a b a | 1 1 | 1 1 | 1 1 |

b b a	b b -	b a b -	b . b .	b b -	b b b a
c - c b	c - c b b	b .	b b	c b .	b b b
c c c	c c a a	c	/	c b	a a
a a	a .	-	d d	d d	c a .

Pauane flie m'en roy. —

1 1 | 1 1 | a b a a | a b c a | b a b a | 1 1 |

b a b -	b b	b . b b	b . a b	b . b a
b .	b b	b b b	b b	b .
c	. c	.	a a	a a
-	-	d d	-	-

1 1 | 1 1 | a b a b a b a | a a |

a	a b -	b a b -	b . b b	d	a b	a a
c - c c -	. .	b . .	b b b	b b	c - c	c - c
c .		/	a	.	c - c	c . c .
		d d	d d	d	d	

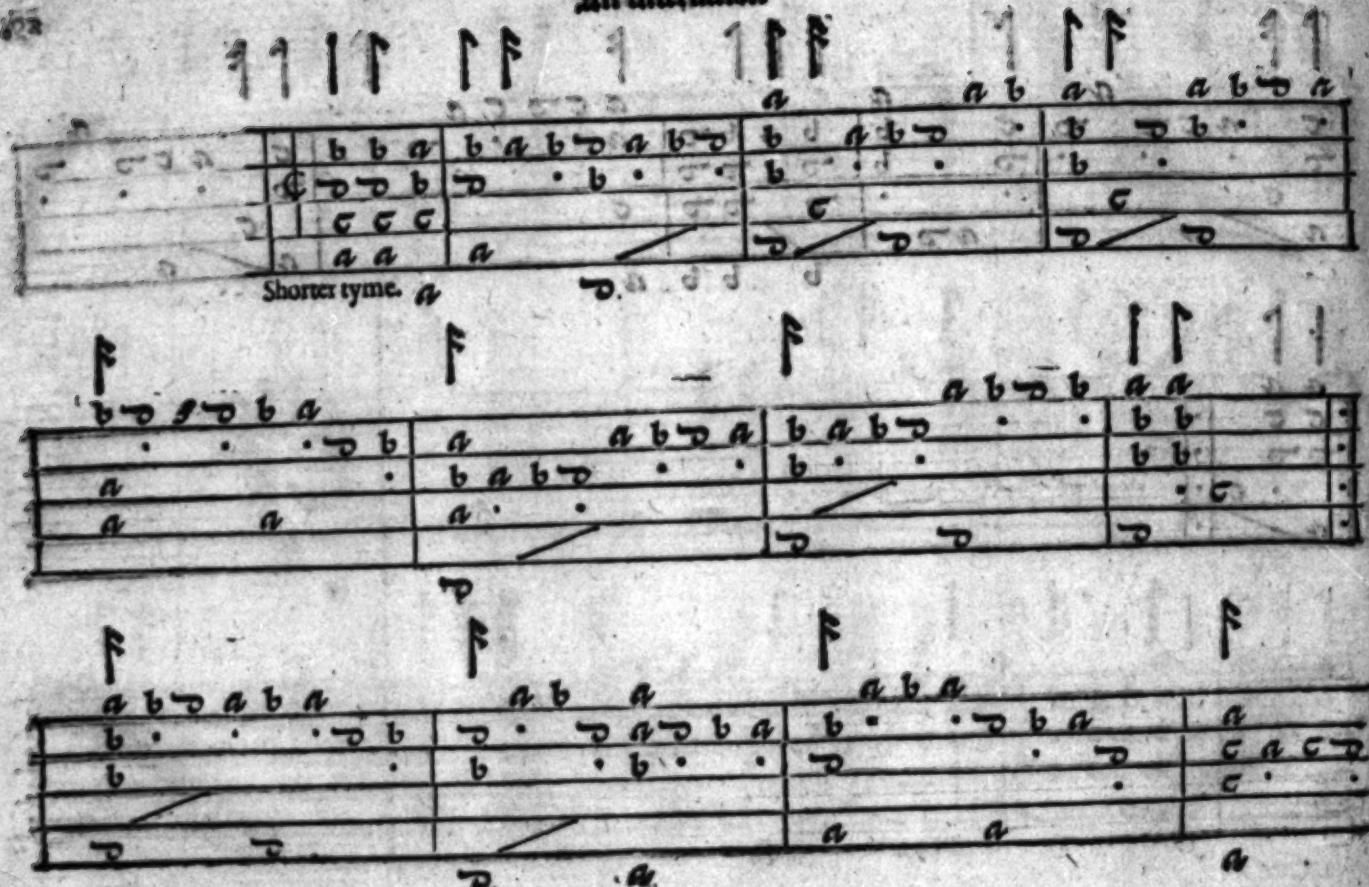
a

Koschelites.

29

Hij.

Zhi Information



What's the Point?

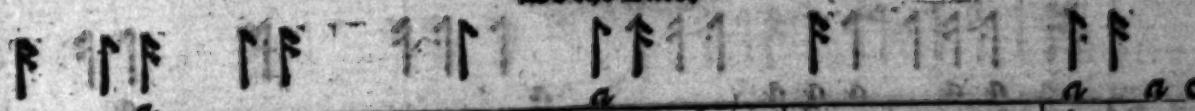
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Anti-instruction

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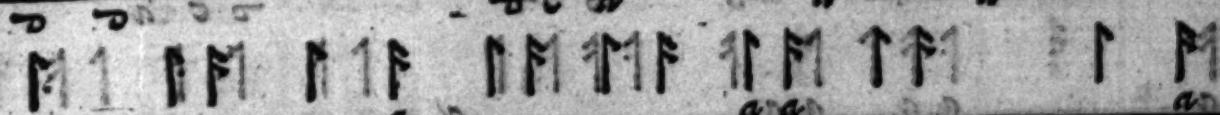
Notherline

31.



a b - -	b a b -	b a -	m	a a a a a	b -
b b - -	- - .	- - -	c a c a c a	c a c a	b .
/ a	c a a	c a	c .	c .	
a	a				a

beginning of each line



d c a	a	a	a a	c d c a	c .
b b b	b b	b b	b .	d c .	d d .
a . a	a .	a .		c	a .
d a				a	a



a c a	a	a	a	a	a
b a b	d a .	c d c a	c .	c	c
d .	d .	d .	d .	c .	c .
d .	c .	c .	c .	c .	c .

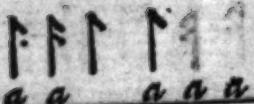
b - b c a

beginning

Hill

In instruction

11



۱۱



一

<i>a a</i>	<i>a a a</i>	<i>a</i>					
<i>b b</i>	<i>b b b</i>	<i>c c</i>	<i>c . c</i>	<i>c c</i>	<i>b a b d</i>	<i>b a</i>	<i>a</i>
<i>b . b</i>	<i>b b b</i>	<i>b b</i>	<i>b</i>	<i>c .</i>	<i>c b d</i>	<i>c c</i>	<i>c c a</i>
<i>.</i>	<i>.</i>	<i>a</i>			<i>a a</i>	<i>c .</i>	
				<i>a</i>	<i>a</i>		

Gaillarde Romanesque.

1



<i>a</i>	<i>a a</i>	<i>a a</i>	<i>b b</i>	<i>b b b b</i>	<i>b b</i>	<i>b . b</i>	<i>b . b</i>	<i>b b</i>	<i>a b</i>	<i>a a a a</i>
<i>a . a</i>	<i>a</i>	<i>b . b</i>	<i>b b</i>	<i>b b b b</i>	<i>b . b</i>	<i>b . b</i>	<i>b . b</i>	<i>b . b</i>	<i>a . b</i>	<i>a a a a</i>
<i>c d</i>	<i>c d</i>	<i>b . b</i>	<i>b b</i>	<i>b b b b</i>	<i>b . b</i>	<i>b . b</i>	<i>b . b</i>	<i>b . b</i>	<i>a . c</i>	<i>a . c</i>
<i>.</i>	<i>.</i>	<i>.</i>	<i>.</i>	<i>.</i>	<i>a</i>	<i>.</i>	<i>.</i>	<i>.</i>	<i>c</i>	<i>a . c</i>
		<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>a a</i>

$$a - a$$

11

三

111

<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>b</i>
<i>c</i>	-	<i>c</i>	<i>c</i>	-	<i>b</i>	<i>a</i>	<i>b</i>	-	<i>b</i>
<i>d</i>	.	.	-	<i>d</i>	3	<i>b</i>	-	.	.
<i>c</i>		<i>c</i>	.						
<i>a</i>	<i>a</i>	<i>a</i>	.	.	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>

Oberwifc.

Sonneleute.

32.

Handwritten musical score for three voices (SATB) on five-line staves. The music consists of three systems of measures. The vocal parts are labeled with letters: 'a' for soprano, 'b' for alto, 'c' for tenor, and 'd' for bass. The score includes dynamic markings like 'p' (piano) and 'f' (forte), and various rests and note heads. The lyrics are written in a cursive script above the notes.

System 1:

a	b	c	d
a	b	c	d
a	b	c	d

System 2:

a	b	c	d
a	b	c	d
a	b	c	d

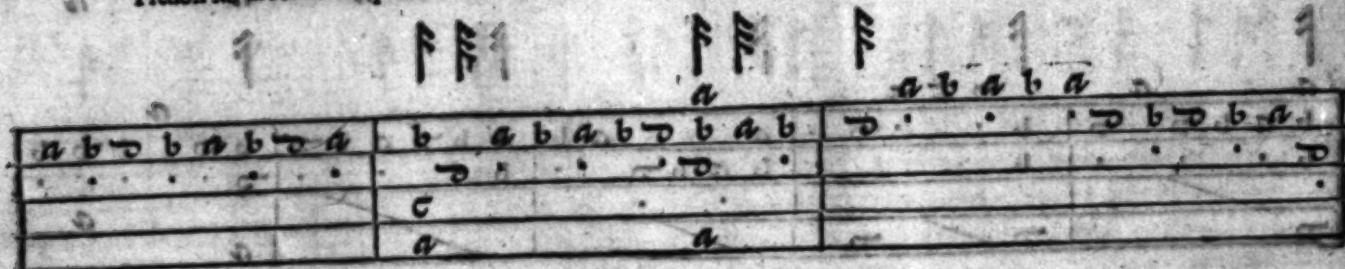
System 3:

a	b	c	d
a	b	c	d
a	b	c	d

An instruction



Fredon sur la Romanesque.



Lorraine,

33

A handwritten musical score for two voices, consisting of four systems of music. The top system starts with a bass clef, followed by a soprano vocal line with lyrics in cursive script. The second system begins with a bass clef. The third system starts with a bass clef, followed by a soprano vocal line with lyrics. The fourth system starts with a bass clef. The score is written on five-line staves.

An instruction.

To the Lute.

34.

A handwritten musical score for lute, consisting of three systems of music. The notation uses vertical stems with horizontal dashes to indicate pitch and rhythm. The first system has five measures, the second has four, and the third has three. Measures are separated by vertical bar lines. The score concludes with a single measure followed by a repeat sign and a section labeled "Lil."

The first system starts with a measure ending in a fermata. The second system starts with a measure ending in a fermata. The third system starts with a measure ending in a fermata. The final measure ends with a fermata.

Handwritten lyrics are present above the first two systems:

To the Lute,

34.

Lil.

An instruction

AB

The first Gaillarde Milanoise.

This is a handwritten musical score for a three-part ensemble. It consists of three staves, each with a different rhythmic pattern. The top staff uses a 3/4 time signature, indicated by a '3' above the staff. The middle staff uses a 2/4 time signature, indicated by a '2' above the staff. The bottom staff uses a 2/4 time signature, indicated by a '2' above the staff. The music is written on a grid of vertical and horizontal lines, with notes represented by dots and rests by dashes. There are several grace notes and slurs. The score is titled "The first Gaillarde Milanoise".

AB

To the Lute.

35.

The page contains six staves of musical notation. The top section consists of four staves of tablature, likely for a four-course lute. The bottom section consists of two staves of standard musical notation. The notation is divided into measures by vertical bar lines. The first measure of the tablature staff begins with a vertical stroke above the first course, followed by a vertical stroke below the second course, and a horizontal stroke across the third and fourth courses. Subsequent measures show various combinations of vertical and horizontal strokes on different courses. The standard notation staff shows vertical stems with note heads and horizontal beams connecting them. The page number 35 is located in the top right corner.

Lüd.

An instruction

A handwritten musical score consisting of three staves. The top staff contains a series of vertical strokes and horizontal dashes, with some notes labeled 'a' or 'b'. The middle staff has similar markings with a note labeled 'c'. The bottom staff has markings with notes labeled 'd', 'e', and 'f'. The score is divided into measures by vertical bar lines.

The Seconde Milanoise.

A handwritten musical score consisting of three staves. The top staff contains a series of vertical strokes and horizontal dashes, with notes labeled 'a', 'c', and 'a'. The middle staff has similar markings with notes labeled 'c', 'a', and 'b'. The bottom staff has markings with notes labeled 'a', 'a', and 'a'. The score is divided into measures by vertical bar lines.

A handwritten musical score consisting of three staves. The top staff contains a series of vertical strokes and horizontal dashes, with notes labeled 'a', 'c', and 'a'. The middle staff has similar markings with notes labeled 'c', 'a', and 'b'. The bottom staff has markings with notes labeled 'a', 'a', and 'a'. The score is divided into measures by vertical bar lines.

La ferme.

۳۶

A handwritten musical score consisting of three staves. The top staff uses vertical strokes and dots for notes, with a dynamic marking of p . The middle staff uses vertical strokes and horizontal dashes for notes, with dynamic markings of p and f . The bottom staff uses vertical strokes and dots for notes, with dynamic markings of p and f . The score is divided into measures by vertical bar lines.

An instruction.

FB
fris

The thirdd Milde voice.

1. Staff:

2. Staff:

3. Staff:

An instruction

374

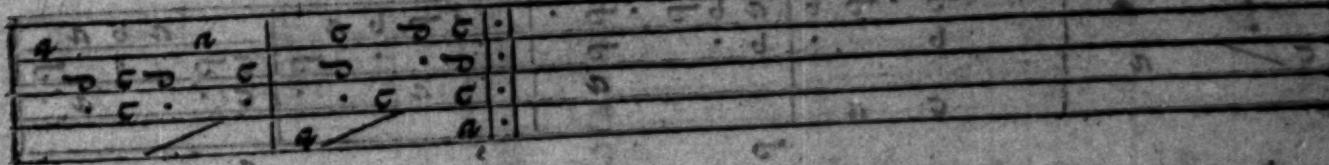
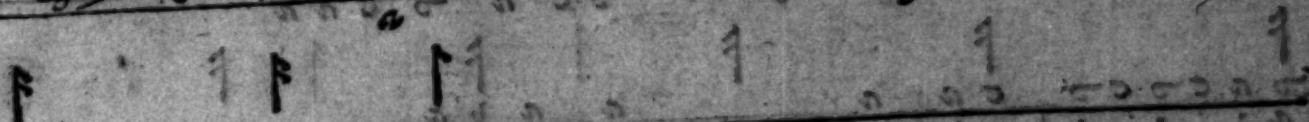
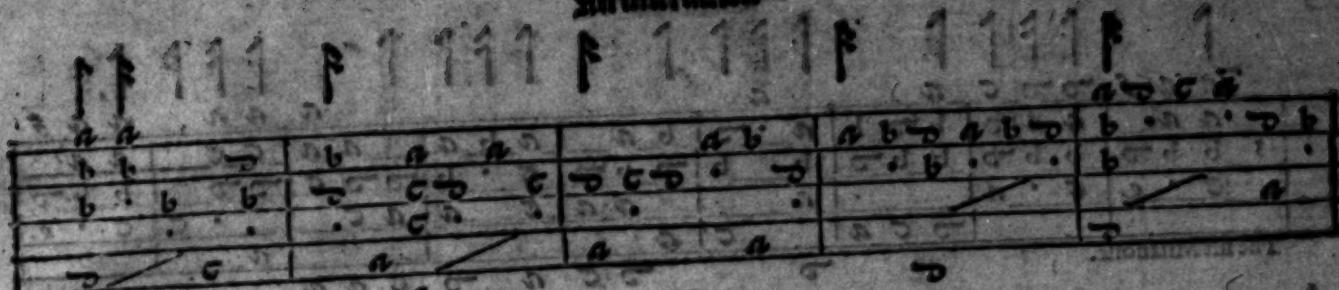
The musical score is organized into three systems:

- System 1 (Bass Clef):** Contains four measures. The first measure has a bass clef, a common time signature, and a key signature of one sharp. The notes are primarily F and A. The second measure has a common time signature and a key signature of one sharp. The third measure has a common time signature and a key signature of one sharp. The fourth measure has a common time signature and a key signature of one sharp.
- System 2 (Alto Clef):** Contains four measures. The first measure has an alto clef, a common time signature, and a key signature of one sharp. The notes are primarily F and A. The second measure has a common time signature and a key signature of one sharp. The third measure has a common time signature and a key signature of one sharp. The fourth measure has a common time signature and a key signature of one sharp.
- System 3 (Soprano Clef):** Contains four measures. The first measure has a soprano clef, a common time signature, and a key signature of one sharp. The notes are primarily F and A. The second measure has a common time signature and a key signature of one sharp. The third measure has a common time signature and a key signature of one sharp. The fourth measure has a common time signature and a key signature of one sharp.

Below the staff lines, there are lyrics in a non-Latin script, likely Hebrew, corresponding to the vocal parts. The lyrics include characters such as aleph, beth, tav, ayin, resh, shin, and kaf.

An Infringement:

Sinhala Grammatik



1 1 1 1 1 1 1 1

An instruction

Handwritten musical notation on four-line staves. The notation consists of vertical strokes and horizontal dashes, with some letters (a, b, c) placed above or below the strokes. The first staff has a vertical stroke at the top, followed by a series of vertical strokes with horizontal dashes. The second staff starts with a vertical stroke with a dot, followed by a series of vertical strokes with horizontal dashes. The third staff starts with a vertical stroke with a dot, followed by a series of vertical strokes with horizontal dashes. The fourth staff starts with a vertical stroke with a dot, followed by a series of vertical strokes with horizontal dashes.

The first Milanoise.

Handwritten musical notation on four-line staves. The notation consists of vertical strokes and horizontal dashes, with some letters (a, b, c) placed above or below the strokes. The first staff starts with a vertical stroke with a dot, followed by a series of vertical strokes with horizontal dashes. The second staff starts with a vertical stroke with a dot, followed by a series of vertical strokes with horizontal dashes. The third staff starts with a vertical stroke with a dot, followed by a series of vertical strokes with horizontal dashes. The fourth staff starts with a vertical stroke with a dot, followed by a series of vertical strokes with horizontal dashes.

Handwritten musical notation on four-line staves. The notation consists of vertical strokes and horizontal dashes, with some letters (a, b, c) placed above or below the strokes. The first staff starts with a vertical stroke with a dot, followed by a series of vertical strokes with horizontal dashes. The second staff starts with a vertical stroke with a dot, followed by a series of vertical strokes with horizontal dashes. The third staff starts with a vertical stroke with a dot, followed by a series of vertical strokes with horizontal dashes. The fourth staff starts with a vertical stroke with a dot, followed by a series of vertical strokes with horizontal dashes.

To the Lute.



'Ein Instrument'



